



Potters Guild of British Columbia

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NEWSLETTER

May 1996



Nude Firing was a popular event at the Venetian Games during the renaissance

Last night at as I lay wide awake at 3 am I had all sorts of brilliant thoughts that were going to be included in this column. But we all know how that turns out, I failed to whip out my notebook and jot those thoughts down. And that is why I will never be listed with the greats of English literature like Virginia Woolfe and Jackie Collins.

You might wonder why I was still awake at that horrid hour; it was the aftermath of an adrenalin shock caused by the sinister yet little known Off the Wall curse. As I fired my already bisqued piece for the show (a set of figuratively lewd eggcups), I was weary and, anxious to go home, fell prey to the temptation to turn up my kiln rather speedily. Shortly after this blithe decision I heard that ominous pop from inside the kiln, so I shut it down and opened it up fairly quickly thereafter. As I peered down into the shattered remains of my eggy dreams I noticed that my favourite piece, a rather plump lady, had survived. No sooner did I note this fact than she savagely sprung off the shelf towards me as her head, legs and arms parted ways with her torso. This is the first time in my life I've been grateful for having to wear glasses! Thankfully unbloodied, but rather bowed....

A trip to the market was quite productive when I ran into Nathan Rafla who was feeling rather happy, having just received the proofs for his article that will be coming out in the summer issue of Ceramics Monthly. Jay MacLennan had his Tozan fired pot on the cover of the last issue of Contact. Kudos to two men who are no doubt turning bright red as they read the last sentences.

I almost fell asleep during the AGM, hence my spotty notes on it, a combination of sleep deprivation and boredom. And, as Martha Stewart would say, "That's a good thing". A meeting that keeps one wide awake is usually one that resembles a day in the senate in ancient Rome. Do read Suetonius for enlivening, vicious gossip about the habits of Roman Emperors. Or Catullus who did write a poem to a pot in between recording the sexual habits of his friends and enemies in witty verse. I seem to have meandered away from the topic of AGM, but will loosely tie it in by reporting that board member Pat Taddy (known for his meticulous hair style & love of Volkswagon manuals) will be participating in the Fletcher Challenge Show. Hurrah!

Karen Opas

Potter's Guild of B.C. Newsletter

- The Newsletter is published 10 times yearly as an information link with members. Submissions of articles, letters and anything else of interest are most gladly welcomed and should be submitted at the guild office by the 27th of any month.
- Fax number is 604-669-5627.

- Editor for the nonce: Karen Opas
- Acting executive director/gallery manager: Jane Matthews
- Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer
- Gallery Assistants: Darlene Nairne, Julia Maika, Christina Loch, Tamara Bail, Melanie Corbin

1996 Membership Fees (Based on Calender Year only):

Individual: \$35.00	Institutions/Groups/Corporations: \$70.00
Seniors/Full time Students: \$20.00	Family or Studio (max. 4 persons): \$50.00

Advertising Rates:	Full page;	\$130.00
	(not including GST)	
	1/2 Page or 1 column;	\$65.00
	1/4 Page or 1/2 column;	\$40.00
Unclassified Rates:	Members	FREE
	(Not including GST)	
	Non-members Up to 3 lines	\$8.00
	next line on	\$2.00

Board of Directors: *President:* Keith Rice-Jones; *Vice President:* Linda Doherty; *Treasurer:* Pat Taddy; *Secretary:* June MacDonald; *Directors:* Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Cloutier, Fay Hickey, Darrel Hancock, Karen Opas.

The AGM, A Rough Report

Here is a synopsis of the items covered.

1) Minutes of last years meeting adopted

2) Business arising from last AGM:

Jan Krueger is no longer executive director, the loan has been activated and is being paid off rapidly.

Darcy Margesson requested financial statement be sent out prior to the AGM meeting last year, this was not possible this year as the accountant was trying to decipher the financial records. Jane is confident that next year it will be sent out well in advance of the AGM.

The assigning of Board Members to different geographic locations was done with varying results.

3) Presidents Report Keith Rice-Jones reported that the board had tried to pull together the loose ends from last years AGM. The decision to send out proxies was an effort to emphasize direct membership action at the AGM. At the mailout of the last newsletter, there were not enough nominees to fill the retiring board positions, so sending out a ballot would have been futile. The proxy vote was to allow absent members to vote in the event of nominations from the floor at the AGM. The general mood of the Board was upbeat, after a few difficult years.

4) Treasurers Report Pat Taddy reported that the members equity line had fallen from approximately \$32,000 to about \$7,000 this year. This was primarily due to keeping the Gallery and Guild finances separate and not factoring in 1996 revenue in the 1995 financial statement (ie, made in clay fees, membership dues received prior to January, etc.). By the end of 1996, the membership equity is expected to about \$20,000. The executive directors position was eliminated when it became obvious that the expected guild revenue increase from innovative outside sources was not happening so we could not afford the position. Rob Kell, accountant gave the annual financial statement in fairly clear language. (the statement is available at the guild office, and if you have a burning desire to pour over figures, we can always mail/fax it to you). Questions were raised about the unbreakable Xerox contract that our former director signed, but as previously mentioned, we do have it until the end of the century.

5) General Managers report Jane Matthews stated that the Guild ended 95 in deficit position, but had started to change operating procedures before the end of the year and will improve by the end of 96. For the first time, there is a detailed monthly budget which helps pinpoint the cashflow. It was thought that the operation would be at a \$10,000 loss point for the end of April (profits usually manifest during the summer and Xmas months), but we only had a loss of \$5,000. The Granville Island Community Business Association is sharing advertising and working as a group to raise their profile. Jane's day to day role as GM was clarified, re. queries from the public for artists, lessons etc.

6) Everybody loves the Newsletter!!!

7) Committee reports were given as outlined in AGM package (coming to you soonish).

8) New Business The membership fee increase was approved unanimously by present guild members, after some discussion as to whether the increase would decrease memberships.

Election of New Board members Called 3 times for nominations from floor, no one came forward so the standing nominees were in by acclaim. The new name for the Newsletter was voted on, and despite several ingenious suggestions the old name was voted in. Thanks and Farewells were given to outgoing board members and the new ones were welcomed in. See the General Managers column for an intro to our new board members! Any reporting flaws are mine -Mea culpa, Karen.

The Corner Chair

Have you ever been in that situation when you think that things just can't get worse, and then they do? Celia and I are just digging ourselves out from under one of those times and the catalogue of over commitment, illness, accident and clay disasters makes me wonder why.

In essence I have a full time teaching job compounded by District and Ministry of Education curriculum initiatives. Fortunately Celia facilitates this by keeping my classes covered when I'm not there -but then she's not in the studio. Bad timing brought Made in Clay, Off the Wall, the AGM and our Fountains and Waterfalls exhibition (at the Gallery through May) all at the same time. Each year at Made in Clay there's been at least one accident, this year it was our turn and we lost a load of pots when rear-ended on the way to set-up. Miraculously Celia walked away with only some minor muscle damage to add to a painful bout of shingles. Then at Made in Clay, I put out my back & I'm still recovering. So with a pair of damaged bodies the brick salvaging expedition at Cranes booked for this week had to go. It was a struggle to set up our show. Fountains and Waterfalls can't be tested until they're finished. That's when the leaks show... And then there were the firing disasters; whole shelf stacks coming down, the warping, the cracking and dropping a section of my "Off the Wall" piece while loading it for a refire. The replacement piece was made, force dried, bisqued and the inexplicably blew out its whole side and took shelf supports out with it.

It seems that because there are so many ways that pots can go wrong, it must be why our chosen involvement is such a strong metaphor for life itself. We pick ourselves up and do it again! There is something compelling about it all. As it's the end of my term, I shall be handing over the chair to someone else and despite the challenges of the past year there have been some enormous positives and I'll probably be back. I know that I shall miss being on the board for the sense of being involved and doing something for my guild and having worked with such great people. I hope you all appreciate the time, expertise and commitment that people make for our organization (we do get some strokes). I wish both the ongoing and new board members a year of smooth sailing and consolidation, with Cap'n Jane and the Gallery crew.

Keith Rice-Jones



Dear Karen,

Hi! A note here to let you know how much I enjoy the articles by Bob Kingsmill. Thought the last one was great - I could identify. The customer always wants it larger, smaller, a different colour, and then ends up taking the first one of four that you made for that special order! We must keep our perspectives of why we are doing what we are. Thanks Bob.

Yours truly,
Pat Munro

(Bob is currently in Ireland, hopefully enjoying lots of fine pots and Bushmills, and promises an article for the next newsletter. KO.)

Board of Directors Meeting, April 10, 1996

Present: Keith, Tam, Carol, Faye, Darrel, Gillian, Jane, Pat, June, Ron and Rob Kell -Accountant for Year End Financial Review

*Minutes of March 26th adopted as written

*Newsletter Committee to meet in May

*Studio 5- this year's recipient announced, Discussion on Studio 5 re; bettering studio tabled, publicity discussed.

*A large oval kiln has been donated to the Northwest Ceramics Foundation, it will be installed in studio 5

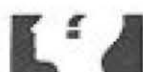
*Carol reported that there were 42 applicants for "Off the Wall". It was determined the jurying fee should be \$200

*Rob Kell, Accountant, gave a draft report of the year-end. Recommendations included keeping better records than previously (already in process) and to file yearly tax returns (not previously done).

*Discussion of AGM -Jane presented plan for annual report

*Faye moved that membership fees be increased for the year 1997 to cover increased costs of paper, printing and postage. The new fees to be \$37.38 + GST to make \$40.00 (individual). Pat seconded, all in favour

***Next board meeting has not yet been set, due to scheduling conflicts. It will be either the end of May or beginning of June at Keith's house (potluck). Call Jane at the Gallery for a firm date if you wish to attend.



"Throwing Pots". Phil Rogers, 1995

There are so many books and articles on throwing that it is hard to imagine being inspired by one but this book really is the most thoughtful and thorough I have ever seen. There is a telling statement in the opening chapter on taking courses "Check that you actually like the work of the tutor and that his or her work is of good quality". This is equally true of a "how to" book. To learn to make pots using, as he says "the bland, anonymous industrially-made pot as a benchmark is misleading and entirely the wrong thing to do." Phil Rogers' pots are strong, beautifully balanced and softly finished. I have admired them for years and always make a point of seeing as many as I can when I am in England so I picked up this book for the wonderful pictures and sketches of his work.

After the initial chapters on clay and the making of a cylinder, he leads you through a series of shapes with clear directions and illustrations. Where this book differs from most is that it does not show you different skills in

isolation but concentrates on the "orchestration of the pieces", teaching you to be mindful of the finished pot before you start. You learn the Why and the When, how much pressure, at what speed, what the other hand is doing and even what to think about whilst you are doing it! In this way you see the pot as a whole as you are making it, rather than in its separate parts. There is no point in learning the skills of throwing if you are just going to emulate soulless industrial pots. As he says, "The making of hand-thrown pottery as compared to industrially-made ceramics contains an entirely different set of aesthetic standards as to what constitutes a successful pot".

This is a lovely little book with the most wonderful examples of work by the author himself, as well as Jim Malone, Sarah Walton, Svend Beyer, Jeff Oestreich and others. I wish it had been written ten years ago. My only complaint is that he recommends an obscure book to which, until now, I have had exclusive use from the library!

Rosemary Amon

(Available from Gallery of BC Ceramics, \$38.95)

Perhaps you're feeling a little burned out by solitary studio life and are thinking wistfully about school again. This summer Emily Carr Institute of Art & Design has three 17 day classes on the go. For those to whom it is important, each session equals a 3 credit course in the full-time studies program.

Linda Sikora is a full-time studio potter in southeast Minnesota. She completed her MFA at University of Minnesota and has taught at NASCAD, Ohio State, Penland School of Craft in North Carolina and various other institutions. Her work has been extensively reviewed and is represented in a number of public and private collections. She recently gave a lecture at ECIAD. I attended it and was quite impressed. Her pots are handsome, thrown and altered with some very interesting surface treatment. Many potters seem to have more strength in either form design or surface decoration, but Linda blended each equally. Her slide show also showed her working environments, potters who influenced her, including her husband's work. It was a nice acknowledgment of what we all know, pots are not created in a vacuum! She fielded in-depth questions and answered in a thoughtful, critical manner. I got the impression that a class with her would offer new techniques and fresh insights into the body of my own studio work. The ECIAD catalogue description of her course is as follows:

Introductory Studio Wheel Throwing 1
July 2 - 19

Monday - Friday 9:00 am - 12:30 pm
\$356

Instructor Linda Sikora

A committed and intelligent investigation of useful pottery is rich with potential discoveries that range from stimulating enquiry into past cultures to fresh interpretations of use in the present. This course develops throwing skills and the ability to perceive the potential of the wheel as a forming tool. Projects are structured around traditional techniques and forms as a way to develop skills for subsequent exploration on a more independent basis and in relation to contemporary concerns. Shape is explored by throwing and by construction with thrown parts. Surface is addressed by using sgraffito and slip on green ware and glaze with resist on bisqueware. Work is finished by firing to high temperature. Demonstrations, discussions and critiques are included.

Introductory Studio Wheel Throwing 2
July 22 - August 9

Monday - Friday 9:00am - 12:30 pm
\$356

This course is an in-depth continuation of Intro Throwing 1. Throwing 1 & Throwing 2 combined are equivalent to the 6 credit Intro Wheel course in Full time Studies at ECIAD.

Neil Forrest currently teaches at Nova Scotia College of Art and Design and has been a guest artist/lecturer at numerous Canadian and American institutions, including Rhode Island School of Design, University of Connecticut, Kansas City Art Institute, Philadelphia College of Art, Sheridan College of Applied Arts and Technology, Ontario and University of Alberta. He received his MFA in

Ceramics from Alfred University, College of Ceramics, New York. His work has been shown and collected in Canada and the United States.

Ceramics Special Topics Inlay & Collage

July 22 - August 9

Monday - Friday 1:30 pm - 5:00 pm
\$356

Instructor Neil Forrest

This course exposes students to new techniques and methods that can be applied to personal projects. Directed and individual assignments are designed to meet various levels of experience. Coloured clay, especially the technique of inlay, is explored in conjunction with moulds. Demonstrations show how moulded elements can be assembled into larger pieces, using collage techniques. After producing several basic moulds, students experiment with various methods of pressing coloured and patterned clay into the moulds. A variety of surface strategies are discussed. Students can use collage and inlay to realize pottery, ornamental and sculptural ideas. Technical information is provided on the colouring of white clay and Egyptian paste. Slide lectures, critiques and discussions augment studio activity.

The Autumn Issue of Ceramics, Arts & Perceptions featured an article on Neil, complete with sumptuous colour photos. And last November's Newsletter has a small article on him also.

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Off the Wall



You're Invited

opening reception
at the

Canadian Craft Museum

??? Hornby Street, Vancouver 687-8266

Wednesday, June 26th

6 - 8 pm

The North-West Ceramics Foundation Jump Start Scholarship.

A scholarship of \$1,000.00 is available to further the education of a student or emerging artist working within the ceramic medium.

Eligibility

- a) The candidate must be a member in good standing of the Potter's Guild of BC and a resident of British Columbia, Alberta or Saskatchewan.
- b) Board members and paid staff of either the North-West Ceramic Foundation or the Potters Guild of BC are not eligible.
- c) Previous winners of the scholarship are not eligible.

Criteria

- a) Clarity of intent and realistic budget
- b) If jurors conclude that none of the applications are worthy, then the scholarship will not be awarded in that particular year.

Applications

- a) Please submit a curriculum vitae, 12 slides of current work, reasons for the proposed study, and a budget
- b) All applications are considered confidential
- c) Applications must be post marked not later than and addressed to

*The North-West Ceramics Foundation
Jump Start Scholarship
1359 Cartwright Street
Granville Island
Vancouver, BC V6H 3R7*

- d) Applicants are advised of a decision by

Reporting

The successful applicant will receive 75% of the funding within 2 weeks of the decision date. The remaining 25% will be paid upon the submission of a report to be published in the Potters' Guild Newsletter.

Shadbolt Centre for The Arts and Potters Guild of British Columbia
Present

Neil Forrest: Egyptian Paste Workshop

Saturday, July 27th, 10am - 4pm cost \$32.10

Studio: 100/101

Discover the use of Egyptian Paste Clay, both as a decorative and functional surface. Neil discusses processes unique to this ancient self-glazing ceramic (including a demonstration of coloured inlay).

Linda Sikora: Making and Thinking -Thrown & Altered Pots

Saturday, July 6th 10am - 4pm cost \$32.10

Studio: Pottery

Linda demonstrates a rich and varied treatment of form by throwing and constructing with thrown parts. She treats the surface using sgraffitto and carving techniques, as well as wax resist.

Please send cheque or money order to:

Shadbolt for the Centre of the Arts

6450 Deer Lake Avenue, Burnaby, BC V5G 2J3

Techno Tips - The Kiln Goes Up & On

Lids and Bases

A double brick base was built for additional insulation. The bricks were stacked on top of each other, offsetting the cracks to minimize heat escape. A stainless steel band bound the two layers together, separating the base from the kiln's main body for ease of dismantling. Two types of insulating brick, K-23 and K-26 were used. The K-26 brick is the top layer of the base, it is heavier but offers a more sturdy kiln floor. The K-23s were used on the bottom layer of the kiln base and the lid. Lighter in weight, the K-23 lid is easier to lift and is also a better insulator. On the large kiln, the lid bricks were mortared together to add strength and conserve heat. On the smaller kiln, one layer of K-23s was topped with Kaowool to increase insulation. A wider lid stainless steel band was made to accommodate the extra thickness and a circular aluminum top was cut to cover the Kaowool. Small aluminum brackets were made and attached to the lid band with small, metal screws.

The first step in building the lids and bases was to make a hardboard template matching the circumference of the kiln with a hole drilled in the centre so that it could be bolted to the grinding table. The circle's centre is lined up with the centre of the downward-rotating side of the cup head and is exactly the distance of the radius of the circle away from the grinding wheel. The bricks were laid out on the board, using scraps where possible. Salvaged and partial bricks were used for the corners and ends. One advantage to using soft insulating brick is that a rough cut can be made with a wood saw first, minimizing the amount of material needed to be ground off.

After the bricks were all assembled and laid out on the board, a pipe-clamp was used to applied pressure to the majority of the bricks while being rotated clockwise on the grinding wheel (see *apparatus for rounding bricks Diagram*). Additional hand support was necessary when passing the outer bricks into the wheel. The pipe-clamp had to be continuously repositioned when it approached the wheel. It was discovered that was much easier to grind the circle of bricks if are mortared together first. The clamps are cumbersome to use and the bricks always shift a little.

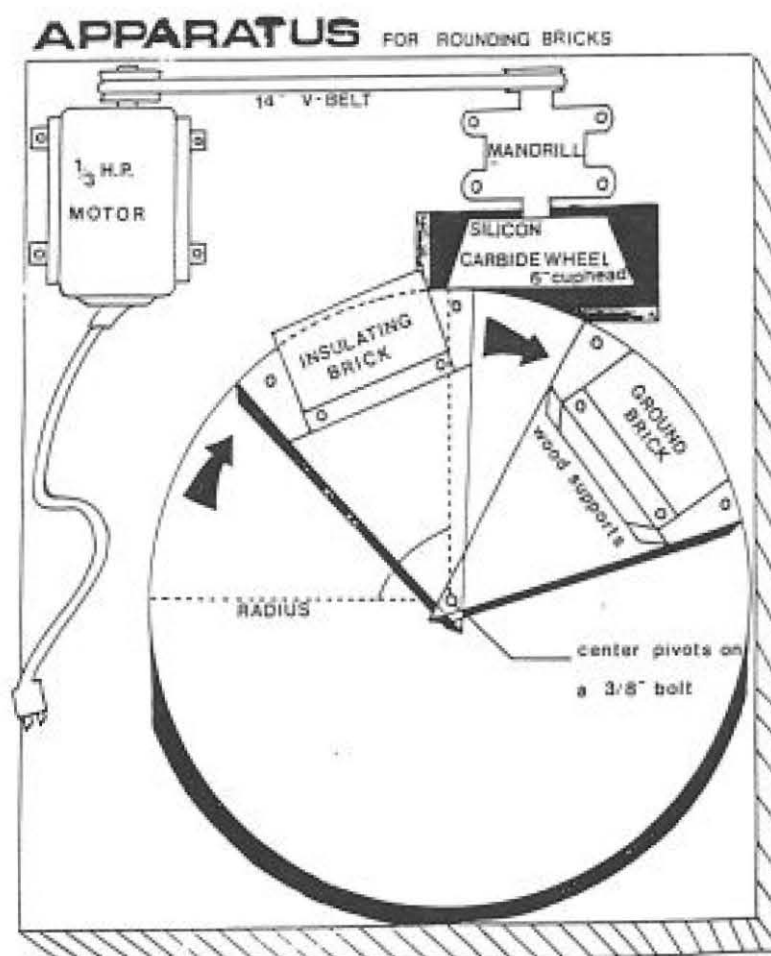
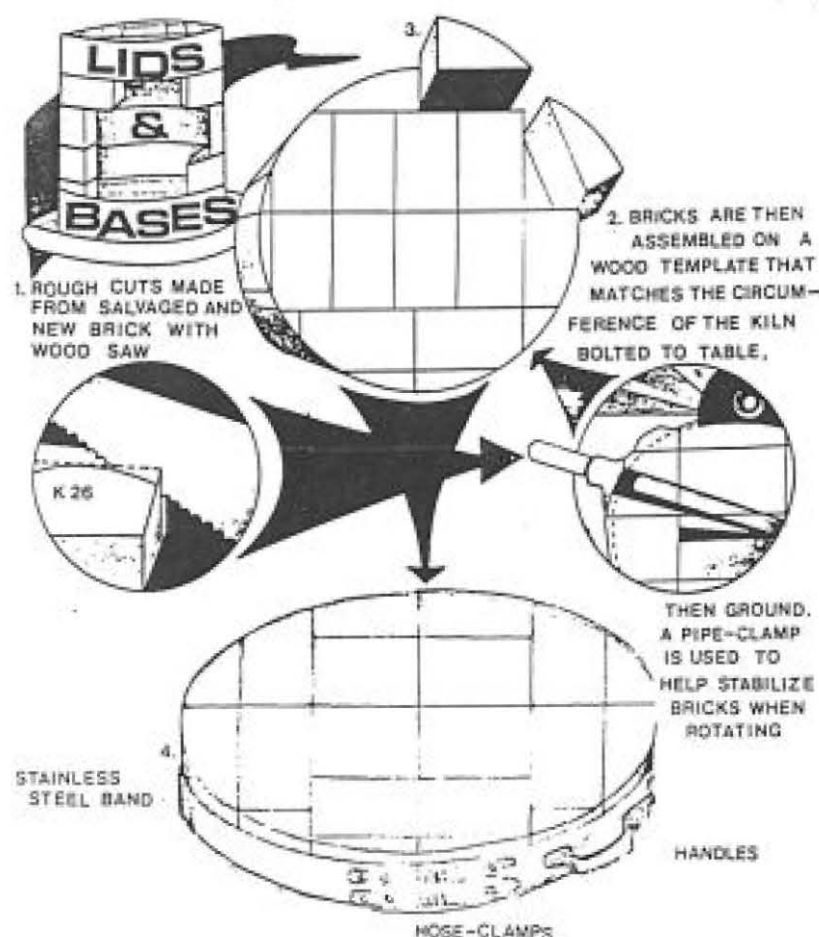
After the bricks have been ground, bind them together with a stainless steel band measuring 2" wide for the lid and 4 1/2" wide for the double layer base. Each band has two hose-clamps riveted to it, so it can be tightened around the bricks. Two handles were also riveted to the lid-band. Finally, the edges of the lid were rounded with a scrap piece of brick to prevent chipping.

Rounding the Wall Bricks

For rounding the wall bricks to match kiln's circumference, use the same grinding set-up that was used for the lids and bases. However, a smaller pie-shaped arm was constructed to rotate the bricks into the grinding wheel with wood supports to hold the brick in place (see *Apparatus for Rounding Bricks diagram*). The arm pivots on a 3/8" bolt that is securely bolted, but still allows the arm to swivel. The large kiln requires 11 rows of 10 bricks each, plus one more row for the extension ring, totalling 120 bricks. The small kiln used 7 rows of 8 bricks each for the walls, plus one extra set was prepared for the extension ring, totalling 64 bricks.

To be Continued...

Report prepared by Julia Maika and Matthew Church.



Unclassified

Found

A jacket at Tam Irvings retirement party at Emily Carr on April 12. Call Pat at 681-0685 to identify jacket and pocket contents.

Pottery Instructors Wanted

For Northern Lights, a Primitive Life Skills Gathering in the Little Slokan Valley from Monday, June 24 to Sunday, June 30. Instructors Camp June 21 -23. For info please write: Wilderness Awakening School Box 120, Slokan, BC V0G 2C0 (604) 355-2456

Wanted

Electric Kiln up to 6 1/2 cubic feet firing to Cone 6. Please call Simonne Leblanc in Nelson at 604/352-0103

For Sale

Paragon Electric Kiln, cone 6, 23" wide x 36" deep comes with kiln sitter, shelves and kiln furniture
\$400
call Ronda Green at 921 - 9888

For Sale

Olympic Gas kiln, 250,000 BTU Model 2327
Measurements: Outside: 40" high, 30" wide
Inside: 27" high, 24" wide
\$950 OBO
Call 941 - 0008 (Coquitlam)

For Sale

New hand scanner for IBM PC, true 256 greyscales, 400 DPI, hardware brightness control. Image editing (MICROGRAF) and OCR software included.
\$125 OBO call 261 - 7174

Studio Sale at Claythings Pottery (Heather Cairns)

Saturday May 25 & Sunday May 26
10 am - 5 pm
3969 St. Pauls Ave, North Vancouver
Call 985 - 1779 for directions

Fired Up! Contemporary Works in Clay

12th annual sale & show at the Metchosin Community Hall, 4401 William Head Rd, Victoria.
Saturday May 25 & Sunday May 26 10 am - 5 pm
Meg & Allan Burgess, Louise Card, Walter Dexter, Sue Hara, Gordon Hutchens, Susan Lepoldevin, Laurie Rolland, Kinichi Shigeno, Pat Webber and more. Call 474 -2676 or 727 - 7176
Also, a central exhibition featuring teapots will be held

Gailan Ngan's Pottery Studio is open... Give me a call to arrange viewing times
884 E. Georgia St. in Strathcona
254 - 1908 days 732 - 4098 evening
New Glazes, large selection

Calls for Entry

Mission Folk Music Festival July 26, 27, 28 1996 at Fraser Heritage Park in Mission, BC is seeking applications for a juried Folk Art and Import Market. Fees are \$75 for self-contained booth or \$125 for table with 2 chairs, under cover and some ambient lighting at night. **Deadline for application with slides and form is June 14.** For application form write to Folk Arts & Import Market, c/o Mission Folk Music Festival, Box 3125, Mission BC V2V 4J3 or call 826 - 5937.

15th BC Creative Arts Show September 8 - 10, 1996 is part of an initiative to assist home-based businesses market their products. It is open to first time exhibitors and is subsidized, it is held at BC Place Stadium. **Deadline for Applications is June 28** send to BC Creative Arts Show, 2680 Progressive Way, Clearbrook, BC V2T 3X8 or call 1 - 800-672-0103 or 857-1788, fax 604/854-3087.

The Community Arts Council of Vancouver is calling for exhibition proposals for its 1997 gallery season. Artists interested in showing work (in any medium) should obtain proposal guidelines and submission form from the CAC. please send a self-addressed, stamped business sized envelope to: 1997 Exhibition Submission, The Community Arts Council of Vancouver, 837 Davie St., Van, BC, V6Z 1B7, 604/683-4358 or fax at 604/683-4394.

Lark Books is seeking visuals for juried inclusion in a 144 page full colour hardback book which offers instructions for making slab, coiled and molded work. Guidelines: 35mm slides or original transparencies 4" x 5" of original work. No photos of wheel thrown or wheel altered work and very few tiles will be considered. Pictures will be returned, but not for a while. For further info and form contact Chris Rich, Lark Books, 50 College Street, Asheville, North Carolina, 28801, USA. 704/253-0467 or fax 704/253-7952
Deadline for application is July 15, 1996.

Castle & Crafts Craft Market, September 14 & 15, 1996 in the Harrison Memorial Hall. To be held during the World Championship sand sculpture Exhibition. Booth fee is \$45 + GST, Table fee is \$5 per day plus GST, with a commission of 10% on all sales, all items must be handcrafted by the artist. **Deadline for application is July 31.** Send to Harrison Festival Society, Box 399, Harrison Hot Springs, BC, V0M 1K0 604/796-3664 or fax 604/796-3694.

Call to all Craftspeople The Kelowna Art Gallery seeks work on an ongoing basis, downtown location in popular tourist town. Work on consignment and wholesale purchase. Seeks good mix of work and price points. Contact Shirley Anne, Giftshop Manager, Kelowna Art Gallery, 1315 Water St. Kelowna, BC V1Y 9R3. 604/762-2226 or fax 604/762-9875.

The Canadian Craft Museum wants crafts reflecting "Let's Play" theme for its November-December Exhibition. Dolls, folk art, toys, games, puppets, doll houses & furniture, ornaments and holiday related items wanted for consignment. Call 604/687-8266 or Fax 604/684-7174 for details.

Vancouver Craft Market is now accepting applications for 3rd annual classic Christmas Craft Fair Nov. 28 - Dec 1 and the 15th Annual Original Vancouver Craft Market at VanDusen Gardens, Dec 13 - 15. For information please contact Simone Avram at 8540 Demorest Dr., Richmond, BC, V7A 4M1. phone/fax 604/275 - 2724.

The Community Public Art Program invites artists and residents to collaborate on the design and implementation of neighborhood based public art works. To apply contact Skai Fowler at 871 - 6000. **Deadline for 1996 is October 11.**

Workshop information on back page!!!



Upcoming Workshops & Courses

British Soda Fire Potter Ruthanne Tudball will give a one day workshop Saturday, May 18th at Kwantlen College. She will show slides and throw, alter assemble her famous teapots and pitchers. Cost is \$30. Contact Cathi at 929-9175. Ruthannes work can be seen in issue 18 of Ceramics, Art & Perception, the current issue of Ceramics Technical (available at Gallery) and she is the author of "Soda Glazing" for Ceramics Handbooks.

Decorating Earthenware with Nathan Rafla. Learn design principles and colour composition as it applies to pottery. Nathan will focus on brush techniques and slip trailing. Nathan brings 9 years of experience in creating functional tableware, specializing in majolica. Nathans' work can be seen at his studio in the Granville Island Netloft space and he is the author of an upcoming article in Ceramics Monthly. Shadbolt Centre for the Arts, Sunday May 26, 10 am - 4 pm. Cost \$26.75.

Call 291 - 6864 for more information.

Surrey Art Gallery offers Photo Documentation with Mike Agrios. A one day workshop on how to document 2 & 3 dimensional artworks. Topics include camera function, lighting, film selection and more. Register by Sunday May 26, Class is Saturday, June 1, 10 am - 5 pm. 13750-88th Ave, Surrey, BC V3L 3W1, call 604/596-7461 or fax 604/597-2588.

First Annual Yixing Symposium for Western Potters, November 20 -30, 1996 in Yixing, China. Participants pay only for airfare but are expected to donate a pot. Visit the ancient kilns, purple sand-clay tunnels, factories and museums with demos by Yixing Master Potters. Deadline for application is May 30, contact Carolyn Broadwell at 707/252-4789, or see complete details on page 77 of the March issue of Ceramics Monthly.

Banff Centre for the Arts Summer courses:

Explorations in Raku with Ed Bamilling, May 25 & 26 \$120

Clay, Myth & Fairy Tales with George Kokis, June 15 & 16, \$140

Rockies Raku with Ed Bamilling, July 13 - 20, \$495

Applications accepted up to two weeks prior to course start, room & board available. Contact: Office of the Registrar, Banff Centre for the Arts, Box 1020, Station 28, 107 Tunnel Mountain Dr., Banff, Alta, T0L 0C0 or call 403/762-6180.

Metchosin International Summer School for the Arts

Robin Hopper, Glaze and Colour, July 1-12

Steven Forbes Desoule, Throwing & Raku, July 1 - 5

Walter Dexter, Raku, July 6 - 7

Noboru Kubo, Traditional Japanese Pottery, July 6 - 7

contact Meira Mathison, RR#1, Pearson College, Victoria, BC V9B 5T7 or call 604/391-2430 or toll free 1-800-667-3122.

Island Mountain Summer Courses

Handbuilding with Denys James, using an adobe kiln July 27-30, \$160

Etruscan Handbuilding with Zeljko Dujundzic, Aug. 1 - 4, \$160

Contact Island Mountain Arts, Box 65, Wells, BC V0K 2R0 or call 1-800-442-2787 for applications and more information.

Wood-firing Workshop and conference in Flagstaff, Arizona.

During the firing and cooling of the wood kilns there will be demos and lectures by several potters. July 15 - July 25, cost \$50 (US), accommodation can be arranged. Contact Northern Arizona Art Museum & Galleries, Box 6021, Flagstaff, AZ, 86011 or call Don Bendel at 520/523-1027 or Paula Rice at 520/523-1028. You are encouraged to bring bisqued pots to participate in firing. Lectures by Peter Voulikos, Rudy Autio, Toshiko Takaezu and Janet Mansfield.



We have the largest selection of pottery supplies in Western Canada and can also order in anything you require.

- Clays
- Materials
- Underglazes
- Stains
- Glazes
- Onglazes
- Sculpture supplies
- Tools
- Equipment
- Wheels
- Kilns
- Finishing supplies
- Books
- Magazines

Monday - Friday 9 - 5

Saturdays 9 - 1

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